

The motion picture program Whither or wither?

Rodney James



It is now six months since the second report of the Academic Priorities Committee, and departmental committees are now gathering to make recommendations that will play a critical role in determining the direction of this University's educational program for the next decade. Though not on any of these committees, I have been directly involved in teaching cinema and television courses with the Centre for Instructional Technology, the Education and Fine Arts departments for the past two years. This has given me a broad spectrum of experience and, I hope, some measure of objectivity.

One question that must have consideration is - do we need or want a motion picture program at Sir George? This is not a matter to be lightly passed off for it involves a commitment extending far beyond salaries, offices and classroom space. Work areas, production studios, camera, lighting, recording and editing equipment are an absolute necessity. In turn these facilities must be supported by a technical staff who will keep them operating. Finally, there must be funds allocated for expendable materials and production costs - film, processing, sound recording and optical effects. Production costs for student films average between \$80 and \$100 per finished minute of film. It thus becomes evident that fielding such a program is, in terms of per student expense, comparable to the training of medical and dental students.

The value to the community of a doctor or dentist is clearly evident, yet the value of a film and television student is certainly questionable. This is particularly true when one considers the rather limited number of employment opportunities for such graduates. But then what are the chances of Fine Arts majors becoming professional artists or English graduates novelists and poets? The true value of such programs lies partly in the area of learning skills but mainly in the building of an understanding of the cultural, intellectual and spiritual stuff of human experience. Though not as tangible as a leg or a set of teeth, these elements are every bit as real and important.

Why then study moving pictures? For the past eighty years cinema and for the past forty years television have moved from the laboratory to become the two *leading cultural forces* of our time. The creation of the artist, writer, scientist and politician is expressed first, foremost, and to the greatest number of people through these two media. Concomitantly, for these people to be able to express themselves effectively through these media and with these media they must have an understanding of how they function and an appreciation for why they function as they do. This need for under-

standing is by no means limited to the great, near great and wealthy as was the case two decades ago. Film and television are now almost as common in the classroom as the blackboard, and their use has extended directly into dozens of areas of life until recently untouched (further discussion and examples of this phenomena in "Film Makers Manifesto", *Issues and Events*, Vol. 2, no. 25). City councils, and community action groups now produce their own film and video material, social workers go armed with eight millimeter projectors to present films in homes to people who can't get out to obtain this visual information in any other way.

This expanding use in so many areas indicates that here is a subject that is more than a special study area for a limited number of student majors. *It should be a program of courses open to those in any and all disciplines who need them.* To spend the vast sums of money to offer such a program and then limit it to one or two special areas is not only uneconomical but unreasonable.

The state of cinema and television at Sir George might best be described as good in its potential and terrible in its structure. There is a capable body of educators in this area. There is a less than adequate supply of equipment, though what there is is good. This is an inadequate though excellent technical staff. There is a good collection of film materials for study and the potential for access to many more. The support of these resources and their deployment, however, is in a sad state indeed. Film and television courses are spread through the Fine Arts department, the Education department, and the French department.

The Fine Arts department has the largest operation. Though limited to film, it has a major program and a total enrolment of more than 300 students. The objective is to teach the "art" of the film and the production emphasis is limited to films of self-expression. Slots in production courses are open to F.A. majors and "others" in that order. Few "others" get in. In addition to courses in history and aesthetics, the program offers basic and advanced film production and animation. This latter offering is partly duplicated in a course in design.

The Education department under something called "educational Technology" present a graduate program that

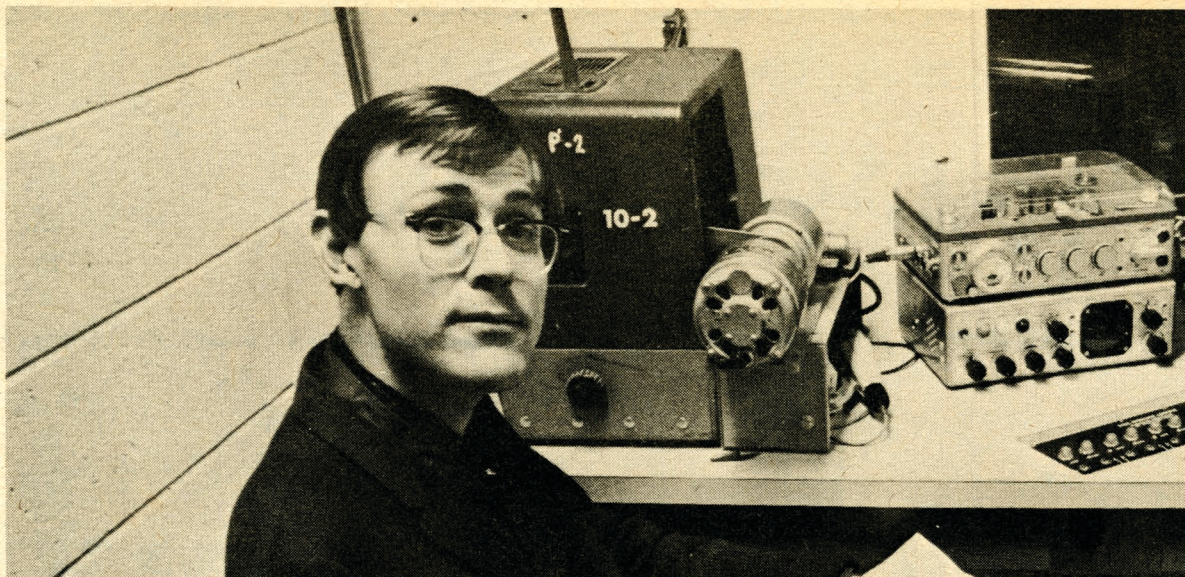
contains courses in film theory, film production and television production basic and advanced. The emphasis is on producing educational materials. Registration is limited to about fifty majors.

The French department offers one course in film history. It is taught in French and is generally available. The Engineering department has a high speed camera for special work, but offers no course. The Sociology department has plans to purchase video equipment but no training program. The Centre for Instructional Technology is involved in university production for various departments, but no students have any opportunity for involvement in this activity.

Clearly something ought to be done. *Whole areas in this university are "blacked out" in terms of student involvement with and access to these visual media.* To place a film and television program under Fine Arts or Education or French makes about as much sense as placing English, Psychology or Chemistry under these departments and teaching these subjects with that particular department's bias. Furthermore, there does not seem to be any evidence for an "opening up" of the film and TV areas as long as it remains in this present fragmented situation. There is no representative from the cinema program on the Fine Arts Academic Priorities Committee. It was also stated in the Academic Priorities Report II that the Moving Pictures program was "less than adequate." In the Education department there is a similar absence accompanied by a spirit of unwillingness to expand this area within the program or by way of cooperation with Fine Arts.

Financial reasons are in part responsible for this attitude, as these individual departments have come to the realization that mounting such courses is expensive, particularly when they are serving a relatively small number of people and limited group of interests.

What can be done? Pooling of resources will help, but a more far-reaching plan of action is necessary. The situation in Quebec is that at present there is *no* university in the Province with a well developed film and television program. In spite of its fragmented nature, *Sir George has more to offer* than any of the others, with Loyola as a close competitor. There is a belief



that the Provincial government may be willing to support such a program, if those in the government can be convinced of its worth. The Province of Ontario has plunged deeply into this field as is evidenced by its educational television activity and the cinema program at York University. At York, *not only* is equipment provided but students in the advanced course are given \$700 per person for production expenses. At Sir George they receive nothing. It would be self-delusion to expect this level of support in view of the present situations; nevertheless, it is a goal to hope and work for.

What is needed is a program that will offer a broad spectrum of courses accessible to those in *all disciplines*. There needs to be a better coordinated program of screenings so that more people have access to film and TV materials. Production money for student films and the opportunity for those students who are interested and capable to work on university productions. Beyond this there should be close liaison with such agencies as NFB, CBC, Radio Québec, l'Office du film du Québec as well as independent production agencies. This will not only open the doors to possible employment for graduates but will provide a dialogue between those in the university community and the commercial, cultural and informational spheres of production.

How should this operation best be constructed? There should be a Faculty or institute that will be *independent of all others in the university but will have liaison with all departments*, thus assuring it of direct communication to university and provincial decision-makers on the one hand, and of not supporting any vested interest on the other.

The operation should have a *direct tie* with the Conservatory of Cinematographic Art, as well as a close liaison with the Centre for Instructional Technology. The Conservatory would seem the logical place for serious film study and research. The CIT, with its involvement in university production, would be an excellent place for field experience. The program should have openings for a small number of majors and a large number of joint majors. These latter positions should be open to those in all areas of the university where the department feels that such a joint major is practical. Workshops for faculty as well as students should be available without the burden of an excess of prerequisites. There should be an undergraduate and graduate program with a basic set of courses and a section of specialized courses to fit the needs of those who will take them. A partial list of suggested courses:

Proposed Structure

Undergraduate

1. Theory
2. Aesthetics
3. History
4. Basic Film Production
5. Basic TV Production
6. Film and TV Workshop

Advanced Undergraduate and Graduate

1. Theory (Adv.)
2. Special Area Studies
3. Economics of Film and TV Production
4. Advanced Film Production

5. Advanced TV Production
6. Documentary Production
7. Special effects
8. Animation
9. Sound for Television and Film
10. Scientific Production
11. University production workshop.
12. Internship with outside production agencies

Graduate

Film on Television Research

Original major productions

This proposal is by no means perfect or complete, but it does offer a solid foundation upon which to build. Much can be built. Montreal and Quebec is an area with immensely rich resources. It is a pity that they are so little used or appreciated.

Rodney James has completed an extensive study of the National Film Board of Canada and has worked in film and broadcasting at Ohio State University where he received a doctorate in mass media studies.

JOBS

OFFICE OF THE TREASURER -
PURCHASING
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OFFICE OF GUIDANCE SERVES
Clerk/Typist - CT2
(Minimum: 1 year's experience as typist)

OFFICE OF THE TREASURER -
MAIL ROOM
Mail Clerk - OF1

For further information please call the personnel department at 879-4373.

For more information, contact the Guidance Information Center, H-440.

GRADUATE AWARDS

COMMONWEALTH SCHOLARSHIPS. Tenable in the United Kingdom, Trinidad and Tobago, Nigeria, Hong Kong. Deadline: Oct. 30.

GOV'T OF JAPAN. Mombusho Scholarship for study in Japan. Deadline: Oct. 31.

CANADA COUNCIL. Doctoral fellowships, Cat. I. Applications in to dept. heads by Oct. 31.

CAMBRIDGE U. Research fellowships and studentships. Deadline: Nov. 1.

WILDLIFE MANAGEMENT INSTITUTE. Research grants. Deadline: Nov. 1

INTERNATIONAL ASSOC. OF EVENING STUDENT COUNCILS. Scholarship. Deadline: Nov. 1.

FOREIGN AREA FELLOWSHIP PROGRAM. Predoctoral fellowships in S. Asia, S.E. Asia, E. Asia. Deadline: Nov. 8.

COMMONWEALTH SCHOLARSHIPS. Tenable in Ceylon, Jamaica. Deadline: Nov. 12.

FOREIGN AREA FELLOWSHIPS PROGRAM. Predoctoral fellowships for Africa & Near East. Deadline: Nov. 15.

CHEMICAL INSTITUTE OF CANADA. Ogilvie Fellowship. Deadline: Nov. 15.

I.O.D.E. Post-graduate scholarships. (1 yr. grad. work req'd). Tenable in Canada or overseas. Deadline: Nov. 15.

FOREIGN AREA FELLOWSHIP PROGRAM. Predoctoral fellowships for Western Europe. Deadline: Nov. 22.

C.D. HOWE FOUNDATION. Memorial fellowships. Deadline: Nov. 30.

THE HEBREW UNIVERSITY OF JERUSALEM. Scholarships for Canadians, undergraduate and graduate. Deadline: Nov. 30.

FACULTY AWARDS

CANADA COUNCIL. Doctoral fellowships, Cat. I. Application in to dept. heads by Oct. 31.

SMITHSONIAN ASTROPHYSICAL OBSERVATORY. Visiting research associateships. Deadline: Oct. 31.

CANADA DEFENCE RESEARCH BOARD. Grants in aid of research for faculty at Canadian Universities eligible to direct the work of graduate students. Deadline: Nov. 1.

AMERICAN COUNCIL OF LEARNED SOCIETIES. Study fellowships. Deadline: Nov. 1.

CANADA COUNCIL. Grants for Cultural exchanges to Canadian Universities and cultural organizations. Deadline: Nov. 15.

MEDICAL RESEARCH COUNCIL. Research grants, scholarships, associateships. Deadline: Nov. 30.

Results of Competitions 4 & 5

No. 4: We asked for an appropriate caption for a rather ghoulish scene. First prize of the \$10 book voucher to John St. G. McCabe for "Before I can agree to a second opinion I must insist on seeing your credentials, Dr. Acula." Runner-up "Stop in the name of love! We can work it out!" from Kenny Shtull (to whom we must say "He ain't heavy, he's swallowed my brother.")

No. 5: "Porkers of the world, Unite!" to alter any one letter of a cliché, proverb, slogan to drastically change its meaning. A fat turnout of clever entries.

First prize to J.W. Young for "Vide le Québec libre." Runners-up "Don't put all your egos in one basket", "Nothing ventured, nothing gained", "It's an ill wino that blows no good", "You can't judge a boob by its cover", and "Too zany cooks spoil the broth" (all from Steve Lindstrom); "A miss is as good as a male" (Mary Brian); "Farting is such sweet sorrow" and "Uncle Sam wants IOU" (Kerry Stone); "It's no use drying over spilt milk" and "Better mate than never" (Dennis Kinvig); "Religion is the odium of the masses" (John St. G. McCabe); "Beauty is only skin keep" (Peter Macneil).



O'Brien on Worrell

Mr. H.G. Worrell, the Controller, left the employ of this University on June 30 after being associated with SGWU for 33 years. The termination of his employment, together with the events leading up to it, have left a number of questions in the minds of members of the University community. I trust that the following statement will answer those questions through explaining why the Board of Governors felt it necessary to take the decisions that it did take in this matter.

I would add that these decisions were taken by the Board, itself, or by a committee it delegated to act on its behalf, and that faculty and student governors as well as outside governors took part in the deliberations of these bodies. Frequent and lengthy meetings were held, and members of the Board of Governors also met with Mr. Worrell to search for a reasonable settlement. The far-reaching nature of these various discussions and encounters determined the final decision on July 8 of the Executive Committee of the Board, acting as it does during the summer for the Board as a whole, that there were no grounds for setting up a mediation board. Further, the Board decided last month that there were no grounds for the charge Mr. Worrell had laid against me under new University regulations, since the decisions complained of were made by the Board.

Mr. Worrell was for many years a member of the administration of this University. However, in more recent years the nature and size of the University have changed so much, and the requirements of operation as a member of the Quebec university system have so developed, that a number of major changes had to be made in the administrative structure, changes which greatly diminished the content of the Controller's position. These changes were of two kinds: (1) specialized senior personnel were hired to handle particular duties; (2) certain functions were put under the supervision of other administrators when it became evident that the Controller, himself, was not obtaining the financial results that governmental budgetary regulations demanded, or exercising the quality of supervision that proper management of our resources and services required.

As a result, during the period January 1967 to November 1970, the bulk of the Controller's responsibilities were transferred to other administrators, leaving him in charge of security, telephones, mail service, information desks, and the administration of houses owned by the University but not at present used for academic purposes. The changes took place in a series of steps, and each time the change to be made and the reasons for it were fully dis-

cussed with Mr. Worrell. Also, he was advised by his immediate superior on several occasions that, in view of these changes, he would be well advised to look for other employment.

On May 18, Dr. Smola had a meeting with Mr. Worrell at which he explained that he now felt it necessary to recommend the abolition of the position of Controller. He also suggested various ways in which Mr. Worrell's employment as Controller might be terminated with a suitable termination arrangement. Dr. Smola held this discussion only after presenting the facts of the situation to the Chairman of the Board of Governors, Mr. Duff, and myself.

Mr. Worrell wrote immediately to Dr. Smola, sending copies of his letter to the Chancellor, the Chairman of the Board and myself, complaining bitterly of what he described as a decision to terminate his employment from June 1. The case was thereupon considered by the Executive Committee of the Board, which referred it to the Personnel Committee.

Henry Worrell



On May 27, the Personnel Committee made arrangements for representatives of the Board to meet with Mr. Worrell to discuss the situation in depth and try to find a solution acceptable to all parties, a meeting which Mr. Worrell initially welcomed. This meeting was later cancelled at Mr. Worrell's request. Consequently, on May 31 the Personnel Committee met again and decided to recommend to the Board the abolition of the position of Controller, and the offer to Mr. Worrell of alternate employment in the University.

At a meeting with Dr. Smola on the same day Mr. Worrell indicated an interest in such employment, and the following day Dr. Smola wrote to him setting out possible terms. Essentially, this involved the offer of a position based on functions Mr. Worrell was presently performing at a salary of \$10,000, about half what he had been earning, but with a financial arrangement that would maintain his current salary for another twelve months. If he preferred not to take this position immediately he could have a fully paid leave of absence as Controller for one year.

On June 3, Mr. Worrell wrote to Dr. Smola describing this offer as "wholly unacceptable", and calling for the setting up of an impartial University board under the chairmanship of the Chairman of the Personnel Committee, Mr. Lemieux. He also stated that "I have a right to continue my employment as Controller of the University at my present salary or to hold a position of equal stature and responsibility and with equal remuneration."

On June 7, Mr. Worrell met with Mr. Lemieux and myself and we discussed ways in which another position for Mr. Worrell might be developed. The desirability of doing this was confirmed by a meeting of the Personnel Committee the following day. Dr. Smola and I therefore met Mr. Worrell to offer a position that would involve the verification of the administrative methods and procedures of the University, for which the salary would be \$14,000 a year. Mr. Worrell said he would consider this offer.

Previous, however, to this meeting on June 8, Mr. Worrell wrote me a letter stating that "I am entitled to obtain a position of equal stature, responsibility and equal remuneration to that of Controller." And the following day he wrote again, now rejecting the position offered as an unjustifiable demotion and reiterating his claim for an equivalent position to that of Controller; he should report to the Principal.

Following Mr. Worrell's refusal of either of the positions offered him, the Board of Governors at its meeting on June 10, after approving the abolition of the position of Controller, delegated the Personnel Committee to take whatever further action might be required. Consequently on June 16, after a further meeting of the Personnel Committee, I met Mr. Worrell and handed him a letter stating that the position of Controller would be abolished from June 30. Since Mr. Worrell had not accepted either of the positions offered to him, his employment would be terminated on that date. The University would pay him a severance allowance of \$35,000 - apart

from his vested pension rights. And I asked him to determine with Dr. Smola by June 30 the method of payment of this money that would be most beneficial to him. Dr. Smola wrote to Mr. Worrell on June 25 reiterating this last point. Because nothing was heard from Mr. Worrell on this matter by June 30 he was sent a cheque for the amount of the severance allowance less income tax deductions.

At this same meeting Mr. Worrell handed me a letter, dated June 15, which contained the two following statements:

1. "I do believe that in order to allow me an opportunity to consider seriously any new post offer, it should be spelled out in clear detail as to duties and compensation."
2. "I reiterate that my long years of service and contribution to the University entitle me to a post of equal stature, responsibility and pay with that presently held by me as Controller, a post allegedly now to be abolished."

Since the second offer of the Personnel Committee had been discussed in some detail with Mr. Worrell, including the remuneration attached to it, and he had stated that he categorically rejected it, it did not seem to us that this letter opened the road to further fruitful discussion.

I am sure you will appreciate that Dr. Smola and I as well as the members of the Board of Governors, acted in this matter in the best interests of the University. It is clear that in the difficult period ahead we must maintain, and present to the University community, the government and the tax paying public, as effective administration as we can. After it was therefore decided that Mr. Worrell could not be kept in the position of Controller, every effort was made to offer him either another position in line with the duties that we believed he could perform satisfactorily within the University or the most convenient conditions for terminating his employment.

A letter printed recently in *Le Devoir* contains a French version of a petition signed by 31 members of faculty which was sent to me on May 26. This carries the suggestion that racial discrimination could be considered a factor in the case of Mr. Worrell. Three of the signatories specifically dissociated themselves from this suggestion at the time. Since then, two former Principals, the late Henry Hall and Professor D.B. Clarke, as well as six other members of faculty, have similarly dissociated themselves in letters to me.

J. W. O'BRIEN
Principal & Vice-Chancellor



WORLD'S COOLEST VAMP-GRANDMA Marlene Dietrich returns to the silver screen during November when the Conservatory of Cinematographic Art presents sixteen of her pictures in festival.

SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

thursday 28

SIR GEORGE BAHAI ASSOCIATION: Meeting at 5 p.m. in H-613.

FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7:30 and 10:30 a.m., 10:30 p.m.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Easy Living" (Mitchell Leisen, 1937) with Ray Milland, Jean Arthur and William Demarest at 7 p.m.; "Christmas in July" (Preston Sturges, 1940) with Dick Powell and Ellen Drew at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

GALLERY I: Exhibition of prints by British artist Richard Hamilton, on loan from the National Gallery of Canada, until Oct. 29.

WEISSMAN GALLERY & GALLERY II: Graduate students exhibition (Georges Baier, Barbara H. Battelle, Ilze Berzins, Jacques Albert Wallot), until Nov. 4.

SIR GEORGE CO-OP: Introductory meeting 6:30 p.m. in H-651.

friday 29

UNIVERSITY COUNCIL: Meeting at 2 p.m. in H-769.

FACULTY CLUB: Halloween party - \$2 dinner 6:30 p.m.; apple bobbing, etc. 8 p.m.

POLITICAL SCIENCE SOCIETY: Guest speaker René Lévesque at 2 p.m. in H-110.

HISTORY CLUB: Guest speaker R. Brown, Michigan State, on "How Revolutionary was the American Revolution" at 5 p.m. in H-420.

V.I.F. VETERANS CLUB: Meeting at 5 p.m. in Faculty Club.

EVENING STUDENTS' ASSOCIATION: By-election nomination deadline 5 p.m. for executive council positions; forms in H-603, 879-2832.

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Great McGinty" (Preston Sturges, 1940) with Bryan Donlevy and Muriel Angelius at 7 p.m.; "The Great Moment" (P. Sturges, 1944) with Joel McCrea and Betty Field at 9 p.m. in H-110; 50¢ students; 75¢ non-students.

SOCCER: Laval vs. Sir George at U. de M., 8:30 p.m.

saturday 30

GEORGIAN SKY DIVERS: Meeting at 12 p.m. in H-820.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Hail the Conquering Hero" (Preston Sturges, 1944) with Eddie Bracken and Ella Raines at 7 p.m.; "The Lady Eve" (P. Sturges, 1941) with Barbara Stanwyck and Henry Fonda at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

SIR GEORGE CO-OP: Meeting re plans for housing, credit union, book co-op at 10:30 a.m. in H-333-3.

sunday 31

POLISH CULTURAL SOCIETY: Meeting at 1 p.m. in H-110.

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Palm Beach Story" (Preston Sturges, 1942) with Claudette Colbert and Joel McCrea at 7 p.m.; "Sullivan's Travels" (P. Sturges, 1941) with Joel McCrea and Veronica Lake at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

SOCCER: R.M.C. vs. Sir George at Kingston, 2 p.m.

monday 1

CONSERVATORY OF CINEMATOGRAPHIC ART: Avant-premiere of Serge Losique's "No More Words," a film about the communication gap between teacher and students shot by and featuring many Sir George students, at 8 p.m. in H-110; free.

GALLERY I: Exhibition of photographs by Geoffrey James, until Nov. 22.

SNOOPIES: Meeting at 6:30 p.m. in H-635.

tuesday 2

FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7:30 and 10:30 a.m., 10:30 p.m.

wednesday 3

PHILOSOPHY CLUB: Hector Neri-Casteneda, Indiana U., on "Intentions and Intending" at 8 p.m. in H-769.

STUDENT LITERARY SOCIETY: Lecture and reading by Michael Horovitz at 3 p.m. in H-539-1.

thursday 4

CONSERVATORY OF CINEMATOGRAPHIC ART: "Blonde Venus" (Joseph von Sternberg, 1932) with Marlene Dietrich, Cary Grant, Herbert Marshall and Sidney Toler at 7 p.m.; "Desire" (Frank Borzage, 1936) with Marlene Dietrich, Gary Cooper, John Halliday and Akim Tamiroff at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

FRENCH 201 - SECTION TV: Cable TV's channel 9 at 7:30 and 10:30 a.m., and 10:30 p.m.

WORKING WOMEN'S ASSOCIATION: Meeting 12:30 - 1:30 p.m. in the secretarial lounge, 7th floor, Hall Building; topic "Unemployment Insurance."

friday 5

POETRY: Gary Snyder reads his poems at 9 p.m. in H-110.

ARTS FACULTY COUNCIL: Meeting at 2 p.m. in H-769.

SCIENCE STUDENTS' ASSOCIATION: "They Shoot Horses Don't They?" in H-110 at 1:15 and 3:45 p.m.; 99¢.

notices

P.Q. LOANS & BURSARIES: Deadline extension - students who did not apply prior to September 30 may do so now; additional information at Dean of Students office, H-405.

M.B.A. RECRUITING: Babson College (Nov. 8), University of Toronto (Nov. 9) and Columbia U. (Dec. 3) will visit to interview; further information and appointments from Katerina Rondos, 879-4248, Y-205.

ISSUES & EVENTS

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